

FACULTY OF MUSIC UNIVERSITY OF TORONTO

CHAMBER ORCHESTRA

David Zafer, conductor

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Monday, November 18, 1991

at 8:00pm

Walter Hall

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CONFIDENTIAL - SECURITY INFORMATION

REMEMBER

NOTHING

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PROGRAMME

David Zafer, conductor

Sinfonia Concertante in B flat major, Op. 87

Joseph Haydn
(1732 -1809)

Allegro

Andante

Allegro con spirito

Symphony in A major, No. 29 K. 201

W. A. Mozart
(1756 -1791)

Allegro moderato

Andante

Menuetto

Allegro con spirito

Chui-Tan Lee, violin; Igor Gefter, cello

J. Budd Roach, oboe; Slawomir Krysmolski, bassoon

* * * * INTERMISSION * * * *

Symphony No. 31 in D major, (Hornsignal)

Joseph Haydn

Allegro

Adagio

Menuet and Trio

Finale - Molto moderato

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PROGRAMME NOTES

Sinfonia Concertante in B flat major, Op. 87

Joseph Haydn

After leaving the Esterházy's employ, Haydn moved to Vienna. From there he made occasional excursions to London. In 1792, after one of these excursions, he wrote the *Sinfonia Concertante*, a large work for solo instruments and orchestra. The individuality of the soloists is emphasized within the symphonic texture. The first movement is long and detailed. In the second movement, Haydn gives the solo instruments opportunity to display technical and lyrical qualities of their genres.

Symphony in A major, No. 29, K. 201

Mozart

Mozart composed the *Symphony in A major, No. 29* in 1774; at the age of eighteen he was already a seasoned composer. A new spirit shows itself in all of the movements with a refinement of detail that is characteristic of Mozart's chamber music. The Allegro Moderato begins with the theme announced in the first violins then canonically imitated by the seconds. The music here is simple in design but refined by delicate shading. The second movement, in quartet style, gives the impression of calm serenity through the transparency of cadential figures and the simplicity of its rhythm. The Menuetto is laden with contrasts; at one moment graceful, at the next violently dramatic. The last movement "Allegro con spirito" begins with a salterello-like dance which is balanced by a contrasting second theme and followed by a rich development section. This music is typical of Mozart and reminiscent of the thematic material in the operas where the verbal clarity suggests moods and situations that are both logical and natural,

Symphony in D major, No. 31 "Hornsignal"

Haydn

Haydn's appointment to the court of Prince Esterhazy in 1761 was an important landmark in his career, considerably affecting his development in the symphonic field. Not only did he have, for the first time, an adequate orchestra of proficient players, but the Prince's coterie of listeners included a number of accomplished musicians.

The prominence of the horn section at the beginning and end of his work, accounts for it's nickname the "Hornsignal" and "Auf dem Anstantd" (an Austrian equivalent to the English "Tally Ho!") which hints at the composer's great love of hunting. The opening Allegro is notable, apart from the dominant horn calls and fanfare, for the insistent rhythmic pulse in the bass which conveys an impression of nervous energy. This gives way to a mood of serenity in the second movement. The menuet and trio is followed by an unusual final movement. It starts as a theme and variations but is followed by a flourish of unrelated material (Presto) and concludes with a fantare similar to the one that opened the symphony.

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TONIGHT'S ARTISTS

DAVID ZAFER's performing career has included associate concertmaster, concertmaster and solo engagements with the Toronto Symphony, Hart House Orchestra, Baltimore Symphony, Stratford Festival Orchestra, and National Ballet of Canada Orchestra. He has been a Professor of violin at the University of Toronto since 1968 and in addition, has given masterclasses at universities across Canada. Mr. Zafer has been a guest faculty member at both the Strathclyde International Violin Competition in Scotland and at the Menuhin School in England. During his sabbatical leave, he performed in Poland and England.

CHUI-TAN LEE was born in Hong Kong. She began her violin studies at the age of six. Her first teacher was Shong-On Chan. Later, she studied with Takako Nishizaki in Hong Kong, and Yau-chi Lin in Beijing, China. In 1980, Chui-Tan came to the United States America to study with Shirley Givens at the Juilliard School Pre-College. Three years later, she left Juilliard to study at the Manhattan School of Music, under the direction of Albert Markov.

Chui-Tan has won numerous prizes. While she was at Juilliard she won the second place in the Saint-Saëns Competition, and was awarded the Lado Scholarship. In the Spring of 1986, she was the winner of the Westchester Conservatory Competition, the MSM Concerto Competition, and the Five Mile River Competition.

She performed the Mendelssohn Violin Concerto with Wechester Conservatory Orchestra, Manhattan School Orchestra, and Lake Placid Sinfonietta. Chui-Tan has also participated in the Aspen Music Festival and the Fontainebleau Festival in France. Currently, she is studying at the Faculty of Music, University of Toronto with Professor Zafer. She will enter the Manhattan College Division in September.

J. BUDD ROACH is currently based in Hamilton, performing this year with the Royal Conservatory Orchestra. He received his undergraduate degree from the University of Western Ontario studying with Ian Franklin, and a Master of Music with Ronald Roseman at Yale University. Since returning to Canada, Mr. Budd played with the Boris Brott Festival Academy Orchestra including performances of Brandenburg Concerto No. 2 and the Mozart oboe quartet with Steven Staryk. In August he was one of five finalists in the Fernand Gillet International Oboe Competition and selected to perform at the International Double Reed Society Conference in Baltimore, Maryland.

IGOR GARY GEFTER started to play the cello at the age of eight, in Zaporozhyl (USSR). Over the span of eight years he won many local competitions in his home City, Zaporazhyl, USSR. At the age of fifteen he started to study at the Special Music School of Moscow Conservatory, with Mrs. Mndoy. Before coming to Canada, he lived and studied in Italy with George Pawnassar a soloist of the Rome Opera Theatre. At present he is studying with Professor Orloff. He is a winner of CMC (Canadian Music Competition) in 1991 (age group seventeen and under.)

SLAWOMIR KRYSMALSKI started studying bassoon with Thomas Jankowski at the age of sixteen in Kalisz Music Institut, in Poland. He graduated in 1984. In the same year he started studying at the University in Wroclaw, Poland and after a year of study there, he won the Siena Junior Competition in 1985. He continued his studies at the Academia Di Musica Di St. Cecilia in Rome with Alfio Pollegi. He came to Canada in 1988 where he spent two years at the University of Toronto studying with Kathleen McLean, and is currently with Michael Sweeny.

UNIVERSITY OF TORONTO CHAMBER ORCHESTRA

Violin I

Jeremy Bell *
Mark Fewer +
Peter Kryssa ++
Chui-Tan Lee
Xiao Hui Liao
Michelle Speller
Tara-Louise Perreault

Violin II

Andrea Aron ▲
Corey Gemmell ▲▲
Karen Graves
Amanda Lee
Kelly Parkins
Marina Zelter

Viola

Cindy Babyn
Sherry Chen
Bridgette LaMarche
Samuel Yeung

'Cello

Igor Gefer ▲
Alex King

Bass

Greg Sheldon

Flute

Rachel Klaassen

Oboe

Anita Fesus
Heidi Postl
J. Budd Roach

Bassoon

Slawomir Krysmalski

French Horn

Jason Galamaga
Jane MacKay
Darcy McFayden
Gina Patterson

- * Concertmaster
- + Associate Concertmaster
- ++ Assistant Concertmaster
- ▲ Principal
- ▲▲ Assistant Principal

UPCOMING EVENTS AT THE FACULTY OF MUSIC

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Thursday, November 21, at 8.00 pm
CONTEMPORARY MUSIC ENSEMBLE
Gary Kulesha, conductor

Walter Hall-Admission \$ 5 Students/Seniors

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Friday, November 22, & Saturday, November 23, at 8.00 pm
THE OPERA DIVISION
presents
highlights from the operatic repertoire in concert

MacMilan Theatre-Admission \$ 10/5 Students/Seniors

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